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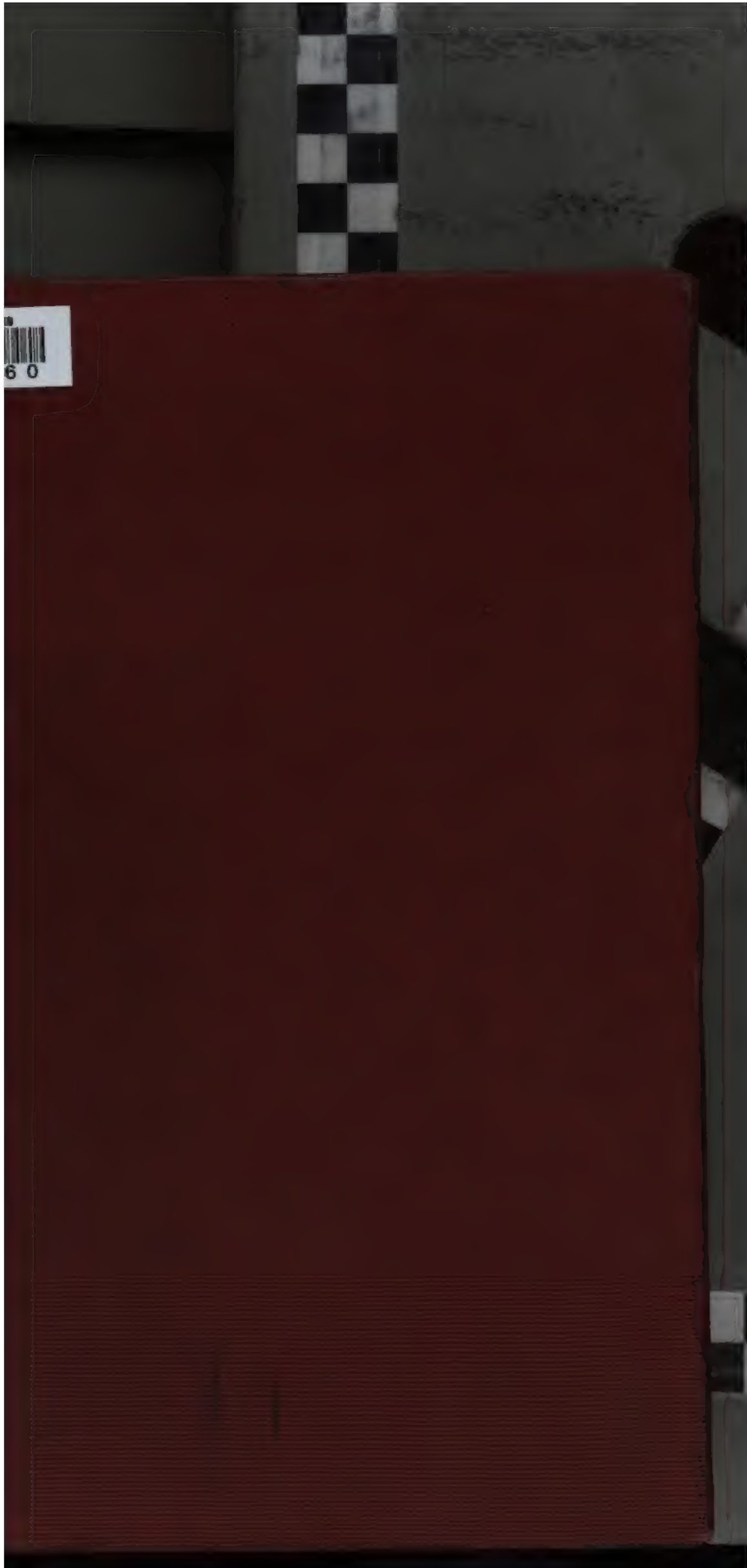
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164 **BIBLIA SACRA LATINA [TESTAMENTUM VETUS] e
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The present copy contains only the Old Testament complete; that is, about four-fifths of the entire work. It is ornamented with contemporary border-illuminations of graceful scroll-work. The first leaves, as well as the rest of the book, are printed with forty-two lines per column. Most of the extant copies (all those on vellum, and nearly all those on paper) have only forty lines per column in the first eight leaves; a variation which arises from the reimpression by Fust and Schöffer in 1456 of those early leaves, either in consequence of the damaging of the outer leaves, in the transfer of the stock from one warehouse to another, or for the purpose of giving their issue the appearance of a new edition. Of course, as they had the types, they might have reprinted them, line for line, but Schöffer had in the meanwhile invented fresh types of abbreviations, and naturally desired to exhibit them in print. It was the use of these which diminished the number of lines per column. Brunet was unaware of the existence of copies with forty-two line columns throughout, which, from their priority, are naturally the more desirable as well as the rarer.

- 165 **BIBLIA INTEGRA: summata: distincta: accuratius re-emēdata: utriusq[ue] testamenti cōcordantiis illustrata.**

[Colophon] Finis y Johannem Froben de Hamelburgk cive Basilien Anno dñi

MCCCCXCV

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Imprinted at London, by Jhon Daye and William Seres . . . MDXLIX

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- 167 **BIBLE. The Holie Bible; conteynyng the Olde Testament and the newe.**

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Royal folio, with 3 portraits engraved on copper, and 140 engravings on wood, russia extra, gilt edges.

First edition of the important version commonly known as the "Bishops' Bible," published just ten years after the accession of Queen Elizabeth, under the superintendence of Parker, Archbishop of Canterbury, the greatest care being taken in the revision of the text by more than fifteen learned men, Greek and Hebrew scholars, besides Parker himself, who superintended the several portions as they came from the hands of those to whom he had committed them. Parker had certainly paid far more attention to this edition than Cranmer had ever done to all of his put together, yet he was not allowed to have his name emblazoned on the title-page, nor anywhere else in the volume, but the primate had slipped his paternal arms, empaled with those of Christ Church, Canterbury, into an initial T at the genealogical table in the Old Testament, and at the preface to the New; and his brethren, by his orders, had placed their initials at the end of their several parts, the which, as Parker informed Sir William Cecil, was a policy of his own to make the parties "more diligent, as answerable for their doings." It has been erroneously supposed that this revision was undertaken by Royal command. Le Long has said as much; but it was on no higher authority than the mere assertion of Arnold Boot, the Dutch physician.

This was by far the most splendid edition of the Holy Scriptures up to that time

issued from the English press, being printed in a most sumptuous manner. On the title, within an oval, is a beautifully engraved portrait, on copper, of Queen Elizabeth; at the beginning of the Book of Joshua is the portrait of Dudley, Earl of Leicester; and that of Cecil, afterwards Lord Burleigh, at the commencement of the Psalms. The numerous woodcuts are the work of Virgil Solis; those in the Revelation are the same that were used by Jugge in his edition of the Testament, 1550, a border being added.

THE ELIOT BIBLE.

168 BIBLE. THE | HOLY BIBLE: | Containing the | Old Testa-
ment | and the New. | Translated into the | Indian Language |
and | Ordered to be Printed by the Commissioners of the United
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sent of the | Corporation in England | For the Propagation of the
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"it came to the hands of Tho^s Nixon Jun. about 1800 or later. Left to Warren
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- 1363 **HORACE. QVINTI HORATII FLACCI EMBLEMATA.** Imaginibus in aes incisus, Notisq illustrata, Studio Othonis Væni Batauolugdunensis.

Antverpiæ, Prostant apud Philippum Lisaert. M.DC.XII

(Colophon.) Typis Davidis Martinij

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The volume opens with a calendar. At the foot of each month are the signs of the zodiac, and the seasonable occupations, in small circles, minutely but exquisitely painted. At two places in the volume appear the Arms of a former possessor, viz., two scallop shells with a heart underneath.

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It is a volume of exceptional richness in the decoration and illumination of the pages, each of which, including the Calendar, is surrounded by a brilliantly painted border of elegant design. The occupations of the months and the signs of the zodiac are painted in small circles on the side borders of the calendar.

The volume contains 17 large miniatures. They represent 1-4, The four Evangelists. 5. Christ bearing his cross. 6. The Annunciation to the Virgin. 7. The visitation of S. Elizabeth. 8. The Nativity. 9. The Annunciation. 10. The

Offerings of the Magi. 11. The presentation of Christ in the Temple. 12. The flight into Egypt. 13. The assumption of the Virgin. 14. The Crucifixion. 15. The day of Pentecost. 16. The penitence of David. 17. The Office of the dead.

From the celebrated library of Miss Richardson Currer.

1369

HORÆ Beate Mariæ Virginis cum Calendario.

4to, old morocco, gilt.

Sæc xv

MS. On Vellum, 65 leaves, with 12 other leaves, *i. e.*, 24 pages of Calendar—these latter decorated with 47 small miniatures by a Flemish Artist, those in the top heading exhibiting the vices of the male sex, with an attendant Evil Spirit, those at the front the Female Virtues. The drawings at the foot of each page consist alternately of subjects Religious and Historical, and the usual occupations of each month. Three large illuminations with borders enclose smaller miniatures, one of which represents an artist presenting his labors to his Patron who is regally crowned. Every page has ornamented borders in gold and colors, and the initials throughout, which are many hundred in number, are decorated and gilded.

From the Collection of M. Libri. Described in the Libri Catalogue, as "Henry VIIIth's Copy in the Original English binding of the XVIth Century, gilt edges, the sides completely covered with gold tooling, and having the Tudor rose on the sides."

It has been asserted that Jos. Cundall, binder to the King, had some of his patterns designed by Holbein.

1370

[HORÆ Beate Mariæ Virginis.]

Jesus soit en ma teste et mon entendement.

Jesus soit en mes penx & mon regardement.

Jesus soit en ma bouche et en mon parlement.

Jesus soit en mon cuer et mon pensement.

Jesus soit en ma vie et en mon trepassement.

[The above verses stand at the head of the title and are followed by others of a similar character.] [At the end is the following colophon]: *Ces heures furent achevees en l'honneur de nostre Seigneur Jesucrist: & de la glorieuse Vierge Marie. Le xx. iour daoust. Mil cccc quatrevingts & dix [1490]. Pour Anthoine Verard libraire demourant à Paris sur le pont nostre dame . . .*

4to, PRINTED ON VELLUM, every page surrounded by a wood-cut border, bound in green velvet with silver-gilt clasp.

This volume, one of the chef-d'œuvres of Verard's press, is quite complete according to the description of Brunet, vol. v. coll. 1605 (No. 125), but Brunet appears never to have seen any copy on vellum.

It is the edition known as "*les Grandes Heures de Verard*," to distinguish it from the editions in smaller size by the same printer. This measures 10 in. by 7 in.

Each page is surrounded by a wood-cut border, the figures engraved in free outline; and there are 15 large wood-engravings, carefully colored by a contemporary artist in the style of the MS. Horæ of the 16th century.

The wood-cut borders and illustrations are precisely the same as in the "*Grandes Heures de Verard*" without date, sold at the Perkins' sale. The Almanack is the same as in that edition (1488-1508), but there is a variation in the title.

- 1371 **MORAE, &c. Simon: Vostre. Les presentes heures a lusaige de Rome toutes au long sans requir: aber les figures et signes de l'apocalipse: la vie de thobie et de judic | lesaccides de l'homme | le triumphe de cesar | les miracles nostre dame: ont este faictes a Paris pour Symo vostre libraire demourât en la rue neufuc a leseigne jehâ lebâgel.**

8vo, old calf.

(Paris—circa 1500)

A specimen of Simon Vostre's printing on Vellum. The borders include the Dance of Death, and numerous other subjects, many of them quaint, and executed in a superior manner.

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I. A Narrative of the Trials, Condemnations, Executions, and Behaviour of the | several Criminals, at the Gallows and Stake, with their Speeches and Confessions: with | Notes, Observations and Reflections occasionally interspersed throughout the whole. |

II. An Appendix, wherein is set forth some additional Evidence concerning the said | Conspiracy and Conspirators, which has Come to Light since their Trials and | Executions. |

III. Lists of the several Persons (whites and Blacks) Committed on Account of the | Conspiracy; and of the several Criminals executed; and of those transported, with | the Places whereto. | By the Recorder of the City of New-York | . . .

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England, Thomas and John Fleet, 1769.—The History of the Province of Massachusetts Bay, from the Year 1750, until June, 1774. London, MDCCCXXVIII.

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The first two volumes of the above were issued in Boston in 1764 and 1767 and reprinted in London the following years; the Collection of Papers was published at Boston in 1769 and not reprinted in London, whilst the fourth volume was published in London in 1828 and not reprinted in Boston. Hence there is no such thing as a complete Boston copy or a complete London copy, but all sets must necessarily be mixed. Some copies of Vol. 1. were issued in London with the date of 1760 in error, but the leaf was cancelled.

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- 1463 [INDIES] WEST INDIA COMPANY, ETC. SPIEGHEL DER SPAENSCHER tyrannye in West-Indien. Waer inne Verhaelt Wordt de moordabighe schandelijcke ende grouwelijcke Septen die de selve Spaenjaerden ghebruyckt hebben inde selve Landen. Mitsgaders de beschryvinghe vander ghelegentheyt reden ende aert van de self de Landen ende Volcken. In Spaencher talen beschreven, door den E. Bisschop Don Fray Bartholome de las Casas, Van S. Dominicus Oorden. By Cornelis Claesr, 1607.

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- 1464 BEDENCKINGHEN over den staet Vande Vereenichde Nederlanden: Nopende de Zeevaert Toop-handel ende de gemeyne Neeringe inde selve. Ingevalle den Peys met de Aerts-hertogen inde aenstaende Drede-handelinghe getrossen Wert. Door een lief-hebber eenes oprechten ende bestandighen Vredes Voorghestelt. Gedrukt int Jaer ons Heeren, 1608.

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Asher, 29

Considerations on the State of Commerce, Trade, and Navigation of the United Netherlands, should a peace with the Archdukes be concluded in the approaching negotiations.

- 1465 NAERDER BEDENCKINGEN. Over de Zee-Vaerdt Coophandelende Neeringhe als mede de versekeringhe Vanden Staet defer vereenichde Landen inde teghenwoordighe Drede-handelinghe met den Coninck Van Spagnien ende de Aerts-hertoghen. Door een lief-hebber eenes oprechten, ende beslan dighen vredes voorghestelt. Ghedrukt in het Jaer ons Heeren, 1608.

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Further reflections on the Navigation, Commerce, and Trade of these United Lands in the present Treaty of Peace with the King of Spain.

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Impartial treatise on the Indian Commerce.

- 1467 MEMORIE Vande ghevrichtighe redenen die de Heeren Staten generael behooren te bevveghen om gheensins te wijcken vande handelinge ende vaert van Indien. n. p. n. d.

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Asher, 38

(Weighty reasons which ought to determine their H. M. the States General not to give up the commerce and navigation to India in the treaty with Spain.)

- 1468 MISSIVE. Daer in Kortelijck ende grondigh. Werdt Ver-toont hoeveel de Hereenighde Nederlanden ghelegghen is aen de Dost ende West Indische Navigatie, Mitsgaders 't Profijt

dat men Van de Dost Indische Compagnie gheduerende den tijt Van Vierentwintch jaren hermaerds daer lut heest ghetrocken. Ende Met fundamentale redenen Werdt bewesen dat door de geotropeerde West-Indische Navigatie Meer voorveel Voor de Participanten met meerder dienste Voor de Nederlantsche Provintien grooter schade ende asbreuck vorr den Koninck van Spaengien rij te verwachten. Gheschreven aen Seker Vriendt end Lief-hebber van de Wel-Standt des Vader-landts en toe ghemeenen dienst der Inghesetene dien. Tot Arnhem. By Ian Lanz, Boeck-Verkooper. Anno 1621.

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Asher, No. 93

Letter in which it is succinctly & thoroughly Proved of how much importance it is to the United Netherlands to preserve the East & West Indian Navigation. Together with the profits which have been drawn from the East India Company during the time of twenty four years. And in which it is demonstrated that by the chartered West India Company, more profits for the shareholders, more service for the Nederland Provinces, & greater damage & injury to the King of Spain may be expected.

- 1469 NOOTWENDICH DISCOVERS oft Vertooch aan de Hooch-Mogende Heeren Staten Generaal Van de Participanten der Dost-Indische Compagnie tegens Bewinthebbers. In't Jaar onfes Heeren, 1622.

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Necessary Discourse or Address to their High Mightinesses by the shareholders of the East-India Company, against the Governors.

- 1470 WEST-INDISCHE TRIUMPH-BASVYNE. Tot Godes ere ende roem der Batavieren gesteken Van Wegen de Veroveringe der Spaensche Silver-Vlote Van Nova Hispania inde Baij Van Matanca door de Schepen vande Geotroijeerde West-Indische Compagnie onder het belepd Vande C. Manharte Heren See-Helden Pieter Pieterszen Heyn Generael ende Heynrich Korneliszen Lonk Admiraal geschied den 8 Sept., 1628. Door Samvel Ampzing. Tot Haerlem. By Adriaen Rooman, CIIOCXIX.

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On the title is an engraving by C. Kittenst (eyn) of the Captain of the Silver-Fleet, with portraits of Piet Heyn and Louck. West-Indian Triumphal Trumpet blown in honour of God and to the glory of the Batavians upon the conquest of the Spanish Silver Fleet of Nova Hispania by the ships of the chartered West India Company under General P. P. Heyn & Admiral H. K. Louck on the 8th of Sept., 1628. By Samuel Ampzing, minister of the Gospel at Haarlem.

- 1471 PROTEST ofte Scherp dreyghement't vvelck den Coninck Van Spagnen is doende d'Heeren Staten Generael, den Prince van Orogen, als Admiraal vande Zee d'Heeren Bewinthebbers vande Oost ende West-Indische Compagnien: als

oock mede alle Capiteynen, Reeders, ende Participanten Vande Vrye-vaert. Ter occasie Van't veroveren Vande Silver-Vlote. Met de antvvoorde op heb selve Protest. Als cock Een Liedt, daer op passende. Tot Middelbvrgh, Jacob vande Vivere, 1629.

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Asher, 121

Protest or Angry Menace of the King of Spain against the States General. Published on the occasion of the conquest of the Silver-Fleet. With the answer to the same.

- 1472 CONSIDERATIEN ende Redenen der E. Heeren Bewind-hebberen vande Geoctrojeerde West-Indische Compagnie inde Dergaedinghe Vande Ed. Hoog-Moghende Heren Staten Generael defer Dereenig de Drye Nederlanden overgelevert nopende de teghenwoordige deliberatie over den Treves met den Coning van Hispanien. Mitdsgaders Conscientieuse Bedenckingen op dese Vrage. Osmen in goeder Conscientie mach Treves maecken met den Coning van Spanjen. Ghedruckt te Haerlem by Adriaen Rooman, 1629.

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Asher, 130

Considerations & Reasons of the Noble Directors of the Chartered West-India Company on the present deliberations on a Truce with the King of Spain.

- 1473 CONSIDERATIEN | Ende | Redenen der C. Heeren | Bewind-hebberen vande Geoctrojeerde West-Indische Compagnie inde Vergaderinge vande Ed. Hoog. Mogende Heren Staten Generael defer Dereenigde Drije Nederlanden obergelebert nopende de teghenwoordtghe deliberatie ober den Treves met den Koning van Hispanien. Mitsgaders Conscientieuse Bedenckingen op dese Vraghe. Osmen in goeder Conscientie magh Treves maecken met den Coningh Van Spangien. Ende eenighe Consideratien op den Treves. Noch de Remonstrantie van zijn Koninglijcke Majest. Van Bohemen inde Dergaderinge van de Ed Doog-mogh: Heeren Staeten General en ghegheven. Ghedruckt te Haerlem by Adriaen Rooman Boeckdzucker in de Jacobigne-straet in de verguide Parsze, 1629.

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Considerations & reasons of the noble Directors of the Chartered West India Company delivered in the Assembly of their High Might. the States General of these Free United Netherlands, on the present deliberations on a Truce with the King of Spain, with Conscientious Reflections on the question "Whether one can in conscience make peace with the King of Spain."

- 1474 ANTWOORDT op sekeren Brief Evaly-Derbatende de redenen maerom batmen met den Dyandt in gheene Conferentie Van Treves behoort te treben. Door Wien, ende met wat ordre de selve voor den dagh gebracht ende Versocht is.

Ende eyntlijck dat den Treves in aller manieren schadelijck voor't Landt is | etc. Gedruckt in't laer, MDCXXIX.

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Answer to a certain letter of Eulalius containing the reasons why one should not enter into Transactions with the Enemy, by whomsoever & with whatsoever sort of intentions it be brought forward & requested, and lastly that the Truce is in every way injurious to the Country.

- 1475 COPIE VANDE MISSIVE ghesheven byden Generael Weerdenburch aende Ho. Mo. Heeren Staten Generael noopende de Veroveringhe Vande Stadt Olinda De Fernanbvco met alle sijne Forten ende stercke Plaetsen. In's Graven-Haghe, 1630.

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Copy of the Letter written by Gen. Wordenburch to their High Might. on the Conquest of the City of Olinda de Fernambuco.

- 1476 HEROVERINGH Van De Stadt Olinda Gelegen in de Capitanía van Phernambuco, Door den E. E. Manhasten Gestrenghen Heyndrick C. Lonck, Generael te Water ende te Lande Mitsgaders Diderick Van VVaerdenburgh, Colonel over de Militie te Lande, van Wegen de Geoctroyeerde West-Indische Compagnie, onder de Hoog: Mo: Heeren Staten Generael, ende den Prince Van Orangen, Gouverneur Generael der Vereenighde Neder-landen. T'Amsterdam Door Hessel Gerritsz Pas-caert-schryver ende Boeck-verkorper, n. d.

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Asher, 142

Conquest of the town of Olinda in the Capitanía of Pernambuco by the Noble, Courageous and worshipful H. C. Lonck, General by Sea & Land, and also Diederick Van Waerdenburgh, Colonel of the Militia in the service of the West-India Company & under their High Might. & of the Prince of Orange, Governor General of the United Netherlands.

- 1477 HDAERSCHOUMINGE over den Treves met den Koningh van Spaignien, Door Willem VVffelinx. Ende in Druck uytgegeven door een Liefhebber des Vaderlants. Tot Vlissingen. Gedruckt by Samuel Claeys Versterre, 1630.

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Asher, 48

Reflections on the Truce with the King of Spain, by William Usselinx, and published by a Lover of his Country.

- 1478 REDEN Wan dat die West-Indische Compagnie oft Handelinge niet alleen prosijtelijck maer oock noodtfaeckelijck is tot behoudenis van onsen Staet. Ghedruckt in't laer ons Heeren, M.DC.XXXVI.

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Asher, 162

Reasons to prove that the West-India Company and Commerce is not only profitable, but even necessary, to the maintainance of our State.

- 1479 TRANSLAET uyt den Spaenschen. Wegghens 't Gevecht tuffchen des Conincx Silver Vloot, en den Admiraal Houthebeen in West-Indien op den 31 Augustus, 1638, 12 mylen van de Havana. Midtsgaders, De Zyste van de Dooden ende ghequetste die op des Conincx Armade geweest zijn. Eerst gedrukt in Spaensch tot Calis door Fernando Rey, 1639. Ende nu t' Amstelredam, Francooys Lieshout, 1639.

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- 1480 VERHOOGINGHE Vande Capitalien inde West-Indische Compagnie ghearelteert byde Dergaderinghe Vande Regentene vande selve Compagnie ghehouden tot Middelburch inde Maendt Van Junius, 1639. In 's Graven-Haghe, Byde Weduwe, ende Ersghenamen Van Wijlen Hillebrandt Jacobssz Van Wouw. Anno, 1639.

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Increase of the Capital inscribed in the West-India Company resolved upon in the assembly of the nineteen of said Company held at Middelburgh in the month of June, 1639.

- 1481 CORT VERHAEL Vande ordre die sijne Conincklicke Majesteyt Van Spagnien aen sijn Generalissimo den Graef de la Torre inde Bay de todos los Sanctos gegeven heest om int Werck te stellen al 't ghene hy tot recuperatie Van Brasil noodigh achten soude. Mitsgaders 't remarcabelste dat op de Custe Van deselve Capitanía soo int ghevecht Vande Spaensche Vloete sterck 87 zeplen ende 41 Hollandtsche Schepen als mede by de gene hy te Lande Vande Bahai door de Bossehen in't Lant gebrachthadde Voorgevallen is Van den 19, November tot den 28 February, 1640, toe Beschreven door den Gerw. U. U. tot Amsterdam by Ian van Hilten.

Small 4to, morocco, by PRATT.

Asher, 153

Short account of the order which the King of Spain has sent to his generalissimo the Count de la Torre. That he is to do everything he may think necessary for the recapture of Brazil. Also of what has happened in the battle of the Spanish fleet of 87 sails with the 41 Dutch ships. Also what has occurred on land in the woods of Buliar from 19 November to the 28 February described by the Rev. U. U.

- 1482 DEDUCTIE. Waer by onpartijdelijck over-vvogen ende bevvesen vvort vvat het beste Voor de Compagnie Van West-Indien zy: Den Handel te sluyten of open te laten. In's Graven-Hage. Gedrukt by Isaac Bvrchoorn (1640).

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Asher, No. 171

Deduction by which is impartially Considered and proved, what is the best for the West-India Company: to close the Commerce or to leave it open.

- 1483 ACCOORT ende Articulen Tusschen de Croone Van Portu-
gael ende de Hoog-mogendè Heeren Staten Generael der
Vrye Hereenichde Nederlanden, Wegens de West-Indische
Compagnie defer Landen. t'Amsterdam Door Francoys
Liefhout, 1641.

Small 4to, morocco, by PRATT.

Asher, 181

Agreement and Articles between the Crown of Portugal and their High Might. the
States General of the Free United Netherlands, Respecting the West India
Company.

- 1484 EXTRACT Hyt d'Articulen Van het Tractaet van Bestant
ende ophondinge . . . etc., 1641.

Small 4to, vellum by PRATT.

Asher, 180

Publication of the truce and cessation of all acts of hostility concluded June 12,
1641, between Don Joan IV King of Portugal and the States General of the
United Provinces.

- 1485 OOGHEN-SALVE Tot Verlichtinghe, van alle participanten,
so vande Oost, ende West-Indische Compaignien, Mitsgaders
Verscheyden notabele Consideratien, aengaende de Vereen-
inghe van de Oost-ende West-Indische Compaignien, met
malkanderen. In's Graven-Hage. By Lieven de Lange in
April, 1644.

Small 4to, morocco, by PRATT.

Asher, 193

Eye-Salve for clearing the eyes of the shareholders of the East and West-India
Companies.

- 1486 BEDENCKINGE over d'Antwoordt der Heeren Bewintheb-
bers vande Dost-Indische Compagnie: Aen D'Edele Gr.:
Mog: Heeren Staten Van Hollandt en West-Frieslandt in
twee Schristen overgelevert belanghende de Combinatie der
twee Compagnien Concordia Res Parvæ Crescunt. In's
Graven-Haghe. By Ian. Veeli, Boeck-Verkooper in't Gort-
straetjen. Anno, 1644.

Small 4to, calf, by HAYDAY.

Asher, 202

Reflections on the answer of the Directors of the East India Company: delivered
to their High Mightinesses the States of Holland and West-Friesland; in two
Papers, concerning the combination of the two Companies.

- 1487 TVVEE DEDVCTIEN, Aen gaende de Dereeninge van d'Oost
ende West-Indische Compagnien aen de Ed: Groot Mog=
Heeren Staten Van Hollandt ende West-Frieslandt Vande=
West-Indische Compagnie over-gelevert. In's Graven Hage—
By Ian Veely, 1644.

Small 4to, vellum, by PRATT.

Asher, 198

Two deductions regarding the union of the East and West India Companies.

- 1488 **AENSWINGE**: Datmen Vande Dosten West-Indische Compagnien een Compagnie dient te maken. Mitsgaders Twintich Consideratien op de Trafyque, Zeevaert en Commertie defer Landen. In's Graven-Haghe. Gedrukt by Ian Veeli, 1644.

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Asher, 187

Proof that one ought to make one Company out of the East and West India Companies.

- 1489 **DISCOVERS** op Verscheyde Voorslaghen Rakende d'Dost en W. West-Indische Trafyken. Het Eerste Deel, Waerinne ghehandelt wert Van't Prolongeren of Vernieuwen Van't Oost-Indische Octroy. Gedrukt int Jaer ons Heeren, 1645.

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Asher, 200

Discourse on different proposals regarding the East and West India Traffic.

- 1490 **AEN-SPRAECK** aen den Ghetrouwen Hollander, nopende De Proceduren der Portugesen in Brasill. In's Graven-Hage. Gedrukt by Isaac Burghoorn, 1645.

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Address to the Faithful Hollander on the Proceedings of the Portuguese in Brasil.

- 1491 **CLAUR VERTOOC** Van de Verradersche en Vyantlijke Acten en Proceduren Van Poortugaal. In't Verwecken ende stijven vande Rebelleie ende Oorloghe In Brasil. Bemeesen uyt de Brieven en Geschriften Van het selve Rijck ende hare Ministers door een Lief-hebber by een Versamelt tot mederlegginge Van de Frivole Ercusen tot der Portugijsen onschult voort gebracht. t'Amsterdam. Gedrukt by de Weduwe Van loost Broersz, 1647.

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Clear account of the Treacherous & Hostile Acts & Proceedings of Portugal, In exciting & assisting the war in Brasil.

- 1492 **BRASILSCHE GELT-SACK**. Waer in dat klaerlijck vertoont wort dat de Participanten van de West Indische Compagnie haer Geldt ghebleven is. Gedrukt in Brasilien op't Reciff in de Bree-Bijl, 1647.

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Asher, 231

Brasilian Money-Bag : in which is clearly shown what has become of the money of the shareholders of the West-India-Company.

- 1493 **POINCTEN** Van Consideratie Raeckende de Vrede met Portvgal. 't Amsterdam, 1648.

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Points of Consideration regarding the Peace with Portugal.

- 1494 ADVYS op de Presentatie van Portugael. Het tweede Deel. Met een Remonstranci aen sijn Konincklijke Majesteyt van Portugael by de Inwoonders Portugesen Van de Capitanie van Parnambocq overgelevert. Gedruet in't Jaer ons Heeren, 1648.

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- 1495 COPVE Vande Resolutie van de Heeren Burgemeesters ende Raden tot Amsterdam. Op't stuck vande West-Indische Compagnie. Genomen in August, 1649.

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Asher, 250

Copy of the Resolution of the Burgomasters and Common Council of Amsterdam, on the question of the West-India-Company.

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Map of Maurittslad on the title-page. 4to, vellum, by W. PRATT.

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the Queenes | most excellent Maiesty, in her highnes
Court of | Whitehall, by the Gentlemen of | the Inner
Temple. |

At London, | Printed by Edmund Alde for John | Perrin, 1590

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Schedel may be considered as the editor rather than the author of the Chronicle; having enriched it by his own and other additions. The second and third Colophons do, in fact, denote that he was the collector and corrector rather than the author of the work.

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8. The Presentation of Christ in the Temple. Simeon and another priest sit at an altar, to whom the Virgin and St. Joseph present the Infant Christ. An attendant carries a basket with the offering of doves in it; behind them are the gates of the Sanctuary in rich brown and gold. In the border round is beautifully painted a sprig of columbine, a carnation with three flowers, a thistle, and a most skilful representation of a house-fly. In the border of the opposite page are marguerites, columbines, and starwort with a butterfly on it.
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London: Printed by John Hammond, 1642

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R. Morell.
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- 2717 TENNYSON (Alfred and Charles). POEMS. By Two Brothers.
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- 2719 TENNYSON. IDYLLS of the KING. By Alfred Tennyson.
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- 2720 TENNYSON. ENOCH ARDEN, etc. By Alfred Tennyson,
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London : Edward Moxon, 1864
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Post 8vo, half calf. London : Bohn, MDCCCLIII
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- 2723 TESTAMENT. The ne= | we Testament dyly |
gently corrected and | compared with the | Greke by
William | Tindale : and fynes= | shed in the pre of

ou | re Lorde God. | A.M.D. & xxxiii. in the moneth
of November.

[Second Title.] The Ne= | we Testa= | ment.

Imprinted at An- | twerp by Marten | Emperour, | Anno. MDXXXIII

The name of a former owner, Joseph Ames, stamped on the sides. Inclosed in a morocco case, 8vo, old calf, with clasps.

This volume is the earliest edition of Tindale's New Testament which any one can hope to possess, for of the two editions printed in 1526, one is known only by a single copy, and the other by a fragment of a few leaves. This is one of the few copies having the sixteen preliminary leaves addressed by "W. T. unto the reader," and "William Tindale yet once more to the christen reader." This is the last edition revised by Tindale himself, and through all the changes of translation and revision, after three hundred and fifty years, we still practically read the text as Tindale here left it so shortly before his martyrdom. This volume contains also, the earliest commentary on the Scriptures in the English language, as given in the translator's prologues and side-notes.

Of the text two leaves are in fac-simile, but it has the original title to the New Testament and some leaves of the prologue, which is of the rarest occurrence.

2724 **TESTAMENT.** The Newe Testament, both
Latine and Englishe, ech correspondent to the other
after the bulgare texte, communely called S. Ieroms.
Faythfully translated by Myles Coverdale.

Printed in Southwarke by James Nicolson, MCCCCXXVIII

4to, purple morocco extra, blind tooled sides, joints, gilt edges.

First edition of Nicolson's impression of Coverdale's New Testament; entirely perfect. Not more than two or three perfect copies are known.

According to Coverdale's own account (given in the Preface to his edition of the Testament printed in 8vo), this version was left by him in the spring of 1538 to be printed by Nicolson, but he says that when he chanced to see it in July, he found it "*in many places both base, insensible, and cleane contrary, not only to the phrase of oure language, but also from the understandynge of the text in latyn,*" and he says that he has therefore put forth the octavo edition in Paris, that it may be followed hereafter by any who wish to reprint the Testament.

The account given by Anderson in his Annals of the Bible, is most curious and interesting, but not altogether creditable to Coverdale.

The second edition was printed the same year (1538) and contains numerous alterations. The curious rendering in Matt. xxvi., "*Before the cocke synge*" is in the second altered to "*Before the cocke do crowe.*" Some account of the variations of the two issues may be found in the catalogue of the Huth library pp. 1450-51.

2725 **TESTAMENT.**—The Newe Testament of our
Sablour Jesu Christe. Faythfully translated out of

the Greke. With the Notes and expositions of the darke places therein.

Imprinted at London by Rychard Jugge, dwellynge in Paules churchyarde at the signe of the byble. With the Kynge his mooste gracious licence, and privilege, forbyddyng all other men to print or cause to be printed, this or any other Testament in Englyshe [1552]

Title printed in red and black, with a wood-cut portrait of Edward VI. and upwards of 130 other wood-cuts. 4to, brown morocco super extra, gilt edges, by BEDFORD.

A perfect copy of this important edition. It was put forth under the inspiration of the revisers of the Booke of Common Prayer, as it appeared in 1552, and the notes in this Testament must be considered as representing in all respects the opinions of the Reformers in that year, *i. e.*, of those who drew up, simultaneously with the publication of this volume, the second Prayer Book of the reign, and the Forty-two Articles which were intended for the subscription of the clergy. These notes establish beyond all contradiction that the changes adopted in Edward's reign were not after the model of the Augsburg Confession, but were entirely of a Zwinglio-Calvinistic character. As regards the text of the book it consists of Tyndale's translation, with but few and unimportant variations. This edition is, in the strictest sense of the word, the Authorized edition of the New Testament from the summer of 1552, the license to Richard Jugge strictly forbidding all other men to print any manner of Testament.

For a full account of this very rare and important edition see a most interesting essay in the *Saturday Review*, Feb. 2, 1878.

2726 TESTAMENT. IL NVOVO ed ETERNO TESTAMENTO di GIESV CHRISTO.

In Lione, Per Giouanni di Tornes, e Guillelmo Gazeio, 1556

Wood-cuts. 16mo, old calf, the sides and back covered with gold tooling. French binding of the sixteenth century.

From the library of M. Guglielmo Libri, and later, Cecil Dunn Gardner.

2727 TESTAMENT. THE NEW TESTAMENT of our LORD and SAVIOUR JESUS CHRIST. A Fac-Simile Reprint of the Celebrated *Genevan Testament* MDLVII, with the marginal Annotations and References, the Initial and other wood-cuts, Prefaces and Index.

12mo, calf, red edges.

London : S. Bagster, n. d.

2728 TESTAMENT.—THE NEW TESTAMENT of JESUS CHRIST, translated faithfully into English out of the authentical Latin, according to the best corrected copies of the same diligently conferred with the Greeke and other editions in divers languages; with Arguments of bookes and chapters, Annotations, and other necessarie helps, for the better understanding of the text and specially for the discoverie of the Corruptions of divers late

translations, and for clearing the Controversies in religion, of these daies; in the English College of Rhemes.

Printed at Rhemes, by John Fogny, 1582

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First edition of the English Catholic version, translated from the Vulgate Latin, by William Allen, Dr. Stapleton, Gregory Martin, and Richard Bristow, with notes written by Thomas Worthington, retaining many Eastern, Greek, and Latin words, so that Fuller calls it "a translation which needed to be translated;" and Fulke says, "That by all means they laboured to suppress the light of truth under one pretence or another."

The notes are very curious, and valuable as showing the temper of theological disputants in the end of the sixteenth century. Charity towards those who differed was a doctrine by no means inculcated.

- 2729 TESTAMENT. HET NIEUWE TESTAMENT oste ALLE BOEKEN DES NIEUWEN VERBONDS OUZES HEEREN JESU CHRISTI door Last Van de H. M. Heeren STATEN GENEAAL der Vereenigde Nederlanden en volgens het besluit van de Sinode Nationaal gehouden in de Saren 1618 en de wig

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- 2733 TESTAMENT. THE NEW TESTAMENT in ENGLISH translated by John Wycliffe circa MCCCLXXX. Now first printed from a Contemporary Manuscript formerly in the Monastery of Sion Middlesex late in the collection of Lea Wilson, F.S.A.

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- 3021 WYNNE (J.). PRIVATE LIBRARIES of NEW YORK. By James Wynne, M.D.

LARGE PAPER. *Imperial 8vo half morocco.*

New York: E. French, MDCCCLX

XENOPHON. THE ANABASIS; or, Expedition of Cyrus, and the Memorabilia of Socrates. Literally Translated from the Greek of Xenophon. By the Rev. J. S. Watson, M. A., With a geographical commentary, by W. F. Ainsworth.

Post 8vo, half calf.

London: Bohn, MDCCCLIV

- 3023 XENOPHON. THE CYROPÆDIA; or, Institution of Cyrus, and the Hellenics, or Grecian History. Literally Translated from the Greek of Xenophon, by the Rev. J. S. Watson, M.A., and the Rev. Henry Dale. With biographical notice, chronological table, and index.

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- 3024 XEREZ (Francisco de). LIBRO PRIMO de la CONQUISTA del PERU & PROVINCIA del CUZCO de le INDIE OCCIDENTALI. [Also] (Ouiedo-Gonzalo Ferdinando.) Libro Secondo. Summario de la Naturale et General Historia del Indie Occidentali. [And] Libro Ultimo, del Summario del Indie Occidentali.

(Colophon.) Stampato in Vinegia per Maestro Stephano da Sabio del MDXXXIII
4to, red levant morocco, by BEDFORD.

YATES AND MOULTON. HISTORY of the STATE of NEW YORK, including its Aboriginal and Colonial Annals. By John V. N. Yates and Joseph W. Moulton.

New York: A. T. Goodrich, 1824

[Also] A HISTORY of the STATE of NEW YORK. By Joseph W. Moulton. Part II. Novum Belgium.

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8 Maps. 2 vols., 8vo, half red levant morocco, by W. MATTHEWS.

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3030 ZENGER. REMARKS on the TRIAL of JOHN-PETER ZENGER, Printer of the New-York Weekly Journal, who was lately Try'd and Acquitted for Printing and Publishing two Libels against the Government of that Province.

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- 3039 CASAS (B. de Las). NARRATIO REGIONUM INDICARUM per Hispanos quosdam devastatarum Verissima: prius quidem per Episcopum Bartholmæum Casaum natione Hispanum Hispanice conscripta & anno 1551. Hispali, Hispanice, anno vero hoc 1598. Latina excusa.

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- 3040 CIECA (Pedro de). PARTE PRIMERA de la CHRONICA del PERU. Que tracta la demarcacion de sus provincias: la descripcion dellas. Las fundaciones de las nuenas ciudades. Losritos y costumbres de los indios. Y otras cosas estranas dignas de fer fabidas. Fecha por Pedro Cieca de Leon Vezino de Seuilla 1553.

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This piece was published by Merian in 1634 as a collective title and table of contents of the America, and is generally found attached to the second edition of Hariot's Virginia or Part I. of the Latin America. But as it contains a general preface and a table to the whole work, it is usual to place it with the first edition as title and introduction to the whole work. This copy contains the reprint of De Bure, and it is placed at the beginning of Volume I.

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2 vols., 8vo, half calf. London: Longmans, 1887
- 3055 GROLIER CLUB. A LECTURE on BOOKBINDING as a FINE ART, delivered before the Grolier Club, February 26, 1885. With Sixty-three illustrations. By Robert Hoe.
4to, morocco. New York: Published by the Grolier Club, MDCCCLXXXVI

- 3056 GROLIER CLUB. HISTORIC PRINTING TYPES. A Lecture read before the Grolier Club of New York, January 25, 1885. With additions and new illustrations. By Theo. L. De Vinne.

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Map. 8vo, green morocco.

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2 vols., 8vo, calf.

Novi Eboraci Typis Georgh Long, 71 Pearl Street, 1814

First American edition of Homer.

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2 vols., 8vo, red morocco.

First edition before the correction. See vol. II., p. 108.

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Oxford : Clarendon Press, MDCCCLXXXVI

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Paris: Adrian Perier, MDCXVIII

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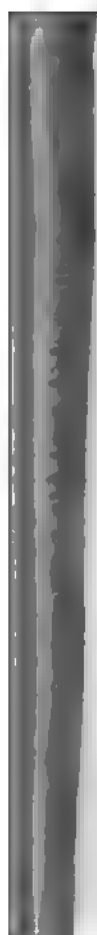
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 APOLLON. B. 334.
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 GOD DIRECTING NOAH to BUILD the ARK, after Raphael. B. 3.
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First state before retouch, and before address of Salamanca.

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- RIBERA (Josef, called Spagnoletto). Born Xativa, 1588.
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- ROTA (Martino). Born Sebenico in Dalmatia about 1532.

THE GODDESS of TUSCANY crowning the heads of Alexander de Medicis, first Duke of Florence, and Cosmos de Medicis, Grand Duke of Tuscany. Inscribed M. S. B. 105.

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Complete set of 50 plates, with margins.

From the Durazzo collection.

Passavant, vol. v., p. 119-126.

DURAZZO.

- TOSCHI (Paolo). Born Parma, 1788.

THE SECOND LUNETTE. Children blowing a horn; below Pan blowing a Conch Shell. From the Fresco in the Convent of the Benedictine Nuns in Parma, by Correggio.

The Second group of the Apostles.

ST. PETER HOLDING the KEYS, from the Fresco by Correggio on the Ceiling of the Dome of the Church of St. Giovanni in Parma.

CHRIST BEARING the CROSS. (Lo Spasimo di Sicelia.)

Remark proof.

THE DESCENT from the CROSS.

Impression with the remark, before letters, and before cleaning the edge of the plate.

VENEZIANO (Agostino). Born Florence about 1490.

SACRIFICE of ISAAC.

B. 5.

ORPHEUS CHARMING the ANIMALS WITH the MUSIC of his LYRE.

B. 259.

VICO (Eneas). Born Parma about 1512.

BATTLE of the AMAZONS. Inscribed *Bellum Amazonum*.

First date, before the address of Salamanca.

VOLPATO (Joannes).

THE CAR of NIGHT, after Guercino.

FRENCH SCHOOL.

AUDOUIN (Pierre). Born Paris, 1768. VENUS WOUNDED, after Raphael.

Impression before letters.

BALECHOU (John James). Born Arles, 1715.

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Impression before all letters.

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PORTRAIT of HIMSELF.

Impression on India paper, before letters.

ARTIST PAINTING A PORTRAIT.

Impression before letters.

LES TONNELIERS.

(The large print.) Proof.

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First state.

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16 plates. Third state, with Israel's address and numbers.

DISEMBARKATION of TROOPS.**TODESTRAFER.****CLAUDE (Gellée, called Le Lorrain). Born Chamagne, 1600.****THE SHIPWRECK.**

R. D., 7.

Impression of the second state.

THE SEA PORT.

R. D., 11.

Impression of the second state, with No. 7 on left margin.

MARINE LANDSCAPE.

Second state.

LE BOUVIER.**DESNOYERS (Augustin Louis Boucher). Born Paris, 1799.****HOLY FAMILY; in a rocky Cavern; after Leo. da Vinci: called La Vierge au rochers.**

Impression on India paper, with open letters.

PORTRAIT of NAPOLEON, full length, after F. Gerard.**PHEDRUS and HIPPOLYTE, after P. Guerin.**

Impression, with open letters.

DESNOYERS (Augustus).**BELISARIUS, after F. Gerard.**

Impression, with open letters.

DREVET (Pierre, the elder). Born Lyons, 1664.**PORTRAIT of LOUIS ALEXANDRE DE BOURBON, with the Glove, after H. Rigaud.****DUPONT (Henriquel). Born Paris, 1797. Pupil of Bervic and P. Delaroche.****MARRIAGE of ST. CATHARINE, after Correggio.**

Artist proof.

EDELINCK (Gerard). Born Antwerp, 1640.
 PORTRAIT of ISRAEL SILVESTRE, after Le Brun.

FAUCHERY (A.).
 LA GIOCONDA. Portrait of Mona Lisa, Wife of Francesco del
 Giocondo, after Leonardo Da Vinci.
 Impression before letters.

FICQUET (Stephen). Born Paris, 1731.
 PORTRAIT of F. A. DE VOLTAIRE, after De la Tour.
 Impression on India paper.

FORSTER (Francois). Born Locle, 1790.
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 THE THREE GRACES, after Raphael.

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Set of nine etchings, in first state, viz. :

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L'ARABE ASSIS.	KABYLE MORT.
TIREUSE de CARTES.	ARABE VEILLANT de SON AMIS.
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AMATEUR de JARDIN.	CHEVAL du MAROC.
CROQUIS.	EGLISE ST. JOSEPH à MADRID.
UN PONILLEUX.	MARÉCHAL FERRANT au MAROC.
UNE RUE de SEVILLE.	MEDITATION.
MULETIER.	DIPLOMATE.
ANACHORITE.	L'AMI ZAMACOIS.
TANGER.	LANDSCAPE.
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GAULLIER (Leonard). Flourished about 1610.
 THE LAST JUDGMENT, after Michael Angelo.

Impression before the name of Mariette as publisher.

HUOT (A.).
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 after E. Hebert.

Impression on India paper, before letters.

LAUNAY (Nicholas De). Born Paris, 1739.
LOT and his DAUGHTERS, after P. A. Baudouin.

LEFEVRE (Achille Désiré). Born Paris, 1798.
ST. CECILIA, after Raphael. Pass. II, 117.

Artist's proof, the artist's name traced with the needle. Proofs have names engraved with the burin.

LEU (Thomas De). Born Paris about 1562.
A GIANT DESTROYED by JUPITER.

LORICHON (Constant Louis). Born Paris, 1800.
HOLY FAMILY, after Raphael.

Impression before letters.

LOUIS (Aristide). Paris, about 1840. Pupil of Dupont.
INNOCENCE, after Greuze.
A GIRL with a LAMB, from a picture in the Collection of Count Pourtales, Paris.

Artist proof, No. 37, before letters and before the border line.

PORTRAIT of NAPOLEON, after Paul Delaroche.

Impression, with open letters.

MASSON (Anthony). Born Orleans, 1636.
PORTRAIT of DIONISIUS MARIN.
PORTRAIT of GUILLAUME DE BRISACIER, after N. Mignard,
known as "The Gray-haired Man."

First state before the inscription in the oval border.

PORTRAIT of CARDINAL HARDOUIN DE BEAUMONT.

First state before the name on the laurel wreath.

MEISSONIER (E.).
THE SMOKER. Frontispiece to L'Amateur.

MELLAN (Claude). Born Abbeville, 1601.
THE FACE of CHRIST, called the Sudarium of St. Veronica; executed entirely by a single spiral line.
THE THREE GRACES.

MERYON (Charles). Born Paris, 1821.
LA TOUR de l'HORLOGE.

Impression on India paper.

L'ABSIDE de NOTRE-DAME de PARIS.

Impression on India paper.

LA PONT au CHANGE.

First state.

ST. ETIENNE-DU-MONT.

Impression of the first state on greenish paper.

MILLET (J. F.).

WOMAN SEWING.

Before name of artist.

WOMAN CHURNING.

Proof.

WOMAN SPINNING.

Impression on India paper.

THE DIGGERS.

THE GLEANERS.

Before artist's name.

LA CARDEUSE.

Before artist's name.

MONDET (E. J. G.).

FLEMISH INTERIOR, after Jean le Duc.

Impression, with artists' names only.

MASSARD (Jean Baptiste Raphael Urb). Born Paris.

HOMER, after F. Gerard.

Impression, with open letters.

NANTEUIL (Robert). Born Rheims, 1630.

PORTRAIT of POMPONNE DE BELLIEVRE, after Le Brun.

Impression in the second state, with the crochet after "Sculpebat."

PORTRAIT of CARDINAL MAZARIN, after Mignard.

Impression of the first state.

PORTRAIT of MICHAEL LE TELLIER, Nanteuil del.

First state before the crochet after the word "Regis."

PORTRAIT of CARDINAL MAZARIN, after P. Mignard.

Second state, with the name in the oval border.

PORTRAIT of CARDINAL MAZARIN, Nanteuil del.

Impression of the first state, dated 24 Aug., 1656.

PORTRAIT of the SAME.

First and only state, date 1656.

PORTRAIT of MICHAEL LA MASLE, Nanteuil del.

First state, dated 1658.

PORTRAIT of FRANCISCUS DE NESMOND, Nanteuil del.

Impression dated 1663.

PORTRAIT of COLBERT (J. B.), after Champagne.

First state.

RAJON (Paul).**PORTRAIT of JOHN STUART MILL, after G. F. Watts.**

Proof on India paper.

RICHOMME (Joseph Theodore). Born Paris, 1785.

ADAM and EVE, after Raphael.

HECTOR and ANDROMACHE.

Impression on India paper before letters.

GERMAN SCHOOL.**ALDEGREVER (Heinrich). Born Paderborn, 1502.**

PORTRAIT of PHILIP MELANCTHON.

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B. 185.

B. 1-6.

B. 188.

B. 14-17.

B. 83-95.

B. 189.

B. 181.

B. 183.

ALTDORFER (Albrecht). Born Altdorf, in Bavaria.

THE REPOSE in EGYPT.

B. 5.

BANNG (Hieronimus). Born Nuremberg, 1553.

THE TWELVE MONTHS, represented by twelve winged boys.

12 plates.

- BEHAM (Barthel).** Born Nuremberg, 1502.
PORTRAIT of CHARLES V. B. 60.
- BEHAM (Hans Sebald).** Born Nuremberg, 1500.
ST. SEBALDAS, 1521. B. 65.
THE LIBERAL ARTS. (7 plates.) B. 121-127.
FORTUNE. B. 140.
INFORTUNIUM. First state before grass on all sides of rock. B. 141.
LEDA. B. 112.
COUNTRYWOMAN WALKING. B. 187.
THE PLANETS. (7 plates.) B. 114-119.
TRAJAN IMP. CÆSAR PORTRAIT. B. 83.
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THE PRODIGAL SON. B. 35.
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 Anderson, vol. 1, p. 200.
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CAVALIER and LADY on HORSEBACK. 1 B. 117.
ST. CHRISTOPHER. Wood Engraving. B. 58.
ST. ANTHONY TORMENTED by DEMONS. B. 56.
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HOLY FAMILY.	" 96.
HOLY FAMILY.	" 97.
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CHRIST WITH his HANDS BOUND.	" 21.
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ST. VERONICA'S HANDKERCHIEF.	" 25.
THE PRODIGAL SON.	" 28.
ST. ANN and the VIRGIN.	" 29.
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MARY on the HALF MOON, with Crown of Stars.	" 31.
MARY on the HALF MOON, with Crown of Stars and Sceptre.	" 32.
MARY on the HALF MOON, without Crown but with date.	" 33.
THE NURSING MARY. 1503.	" 34.
MARY SITTING UNDER a TREE. 1519.	" 35.
THE NURSING MARY. 1519.	" 36.
MARY CROWNED by an ANGEL.	" 37.
MARY with the SWADDLED CHILD. 1520.	" 38.
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ST. SEBASTIAN BOUND to a PILLAR.	" 56.
ST. HUBERTUS.	" 57.
ST. ANTHONY.	" 58.
ST. JEROME in his STUDY.	" 60.
ST. JEROME PRAYING.	" 61.
ST. JOHN CHRYSOSTOM.	" 63.
THE THREE GENII.	" 66.
THE WITCH.	" 67.
APOLLO and DIANA.	" 68.
THE SATYR'S FAMILY.	" 69.
THE BATH.	" 70.
ABDUCTION of AMYMON.	" 71.
PLUTO CARRYING AWAY PROSERPINE.	" 72.
JEALOUSY.	" 73.
MELANCHOLIA.	" 74.

FOUR NAKED WOMEN.	" 75.
THE DREAM.	" 76.
THE GREAT FORTUNE.	" 77.
THE LITTLE FORTUNE.	" 78.
NEMESIS.	" 79.
THE LITTLE COURIER.	" 80.
LADY on the HORSE.	" 82.
PEASANT and his WIFE.	" 83.
THE COOK and HOUSEKEEPER.	" 84.
THE TURK and his WIFE.	" 85.
THE THREE PEASANTS.	" 86.
THE STANDARD BEARER.	" 87.
THE WARRIORS.	" 88.
PEASANTS GOING to MARKET.	" 89.
PEASANTS DANCING.	" 90.
THE BAGPIPE PLAYER.	" 91.
WILDMAN SEIZING a WOMAN.	" 92.
THE LOVE OFFER.	" 93.
GENTLEMAN and LADY WALKING.	" 94.
THE MONSTER PIG.	" 95.
THE SMALLER WAR-HORSE.	" 96.
THE GREATER WAR-HORSE.	" 97.
KNIGHT DEATH and the DEMON.	" 98.
THE GREAT CANNON.	" 99.
COAT OF ARMS with COCK and LION.	" 100.
COAT OF ARMS with DEATH'S HEAD.	" 101.
PORTRAIT of CARDINAL ARCHBISHOP ALBERT of MAGDEBURG.	B. 102.
PORTRAIT of FREDERICK of SAXONY.	" 104.
PORTRAIT of PHILIP MELANCTHON.	" 105.
PORTRAIT of ERASMUS.	" 107.

FELSING (Jacob). Born Darmstadt, 1802.

ST. CATHARINE'S BODY borne by ANGELS, after Mücke.

Artists' proof, with only the names of the artists slightly traced with the needle.

GLOCKENTOR (Albrecht). Born Nuremberg, 1432.

CHRIST'S ENTRY into JERUSALEM.

B. 2.

CHRIST'S DESCENT into HELL.

B. 12.

First state.

GOLTZIUS (Henry). Born Mulbrecht, 1558.

THE ADORATION of the SHEPHERDS, in the manner of Bassano.

THE FARNESIAN HERCULES.

THE NATIVITY.

Unfinished proof.

PORTRAIT of THEODOR CORNHERT. B. 164.

Impression of the first state.

THE "DOG of GOLTZIUS," with the SON of DIRK DE FRIES. B. 190.

PORTRAIT of N. DE LA FAILLE. B. 212.

HIRSCHVOGEL (Augustin). Born Nuremberg, 1506.

LANDSCAPE, with Mountains and Castle, 1546. B. 73.

LANDSCAPE, with Village and Bridge. B. 376.

HOLLAR (Wenceslaus). Born Prague, 1607.

FIVE MUFFS, two Lace-bordered NECKERCHIEFS, two GAUNT-
LETS, and FANS.

DOGS. P. 2047.

HOPFER (David, also called Daniel). Born Nuremberg, 1510.

PORTRAIT of CONRAD VAN DER ROSE. B. 87.

HOPFER (Jerome). Flourished Nuremberg about 1535.

PLUTO CARRYING AWAY PROSERPINE, after A. Durer. B. 42.

KILLIAN (Lucas). Born Augsburg, 1579.

PORTRAIT of ALBERT DURER, after Rottenhammer.

LAUTENSACK (Hans Sebald). Born Bamberg about 1507.

PORTRAIT of HIERONYMUS SCHURSTAB.

THE GOOD SAMARITAN. B. 57.

PORTRAIT of OSWALD ECK. B. 13.

LORCH (Melchoir). Born Flensburg, 1527.

PORTRAIT of ALBERT DURER.

OLMUTZ (Wenzel Von). A scholar of Martin Schongauer.

ST. SEBASTIAN. B. 30.

ST. JAMES THE GREATER. B. 33.

MECKEN (Israel Van). Born Mecken, died 1503.

CHRIST CROWNED with THORNS. B. 14.

THE TWELVE APOSTLES. B. 79-84.

Six pieces.

GENEALOGY of CHRIST. B. 202.

THE CRUCIFIXION. B. 18.

THE HOLY FAMILY. B. 148.

MULLER (Christian Friedrich). Born Stuttgart, 1783.
THE MADONNA DI SAN SISTO of RAPHAEL.

Impression with open letters.

MULLER (Johann Gotthard). Born Bernhausen, 1747.
PORTRAIT of J. G. Wille, after Greuze.

SCHMIDT (Georg. Friedrich). Born Berlin, 1712.
REMBRANDT'S MOTHER. Rembrandt pinxit. Jacoby, 153.

SCHONGAUER (Martin). Born Colmar about 1420.
THE NATIVITY. B. 5.
CROWNING the VIRGIN. B. 72.
ST. THOMAS. B. 44.
CHRIST SEATED on a THRONE, under a CANOPY, supported by
two ANGELS. B. 70.
THE FLIGHT into EGYPT. B. 7.
CHRIST BEARING the CROSS. B. 21.
ADORATION of the MAGI. B. 6.
ST. SEBASTIAN. B. 59.
THE NATIVITY. B. 4.
ST. ANTHONY TORMENTED by DEMONS. B. 47.
THE ANNUNCIATION. B. 3.
ST. JAMES, Major, Apostle and patron of Spain assisting the
Christian Army against the Infidels. B. 53.

STANG (Rudolph).
SPOSALIZIO, after Raphael.

Remark proof, with the white flower.

UNZELMANN (F.).
GUTENBERG and FAUST discovering printing.

Proof wood engraving, 1840.

WEIROTTER (Francis Edmund). Born Innsbruck, 1730.
LANDSCAPE with rustic Bridge, after Dietricy.

Impression before letters.

WILLE (John George). Born Königsberg, 1717.
DEATH of MARC ANTONY, after P. Battoni.

Impression before letters.

LE CONCERT de FAMILLE.

Artist's proof, with the Arms and before letters.

DEATH of CLEOPATRA, after G. Netscher.

ZAGEL or ZASINGER (Matthias). About 1500. German Engraver.
ST. CATHARINE with the Instrument of her Martyrdom. B. 11.

ZÜNDT (Matthias). Last half of sixteenth century.
PORTRAIT of JOANNES DE VALETA, 1566.

Bartsch describes three prints by him.

ZWOTT or ZWOLL. An early German Engraver who flourished
about 1500.
THE ADORATION of the MAGI. B. 1.

UNKNOWN ARTIST. In the Maniere Criblee, or dotted manner.
THE CRUCIFIXION.
CHRIST'S ENTRY into JERUSALEM.

UNKNOWN ARTIST. Marked W. N. H.
SAINT —, with open book and Saw.

MASTER UNKNOWN.
VIRGIN and CHILD. Very early engraving on Wood (about 1430).
From the Weigel collection.
Passavant, vol. 1., p. 33, No. 23.

DUTCH AND FLEMISH.

ALMELOVEN (John). A Dutch Painter and Engraver, born about
1614.
FOUR LANDSCAPES, the four Seasons, after H. Saftleven.

BERGHEM (Nicholas). Born Haarlem, 1624.
LANDSCAPE, with a Man Playing on the Flute and a Woman
Sitting. B. 6.
First state before the number 51.

THE BAGPIPER, called "Le Diamant." B. 4.
First state before the name of Berghem.

BLOOTELING (Abram). Born Amsterdam, 1624.
PORTRAIT of CONSTANTER HUGENIUS, after Netscher.
First state before the word Constanter in the border, and before the artist's name.

BOL (Ferdinand). Born Dordrecht about 1610. Pupil of Rembrandt,
and nearest to him in style.
ST. JEROME.

Impression of the first state before corners of plate were cleaned, and with the name
of F. Bol. The later impressions have the name of Rembrandt.

BOTH (Jan.). Born Utrecht, 1610.

SIGHT.	B. 11.
HEARING.	" 12.
SMELL.	" 13.
TASTE.	" 14.
FEELING.	" 15.

BOUT (Peter and Francis). Born Brussels, and flourished about 1700.

LANDSCAPE, Winter Scene with Sledge and Skaters.	B. 3.
VIEW of the SEA-STRAND in WINTER, with Fish Market.	B. 1.
LANDSCAPE, Winter Scene with Tent and Skaters.	B. 2.
LANDSCAPE, with Statue of Neptune.	B. 4.
THE PIER.	B. 5.

CLAESSENS (Lambert Antoine). Born Antwerp, 1764.

THE DESCENT from the CROSS, after Rubens.

Impression before letters.

COLLAERT (Adrian). Born Antwerp, 1520.

THE GODS of the SEA.

4 plates.

DALEN (Cornelis Van). Born Antwerp, 1620.

PORTRAIT of ARETINO, after Titian.

Impression before letters.

PORTRAIT of BOCCACCIO, after Titian.

Impression before letters.

DUSART (Cornelius). Born Harlaem, 1665.

THE FESTIVAL. B. 16.

FLAMEN (Albert). Flemish Artist, about 1660.

SEA-FISHES. Part second. B. 13-24

12 pieces, with marine background.

FLAMENG (Leopold).

THE NIGHT WATCH, after Rembrandt.

GHEIN (De James the Elder). Born Antwerp, 1565.

PORTRAIT of HUGO GROTIUS at the AGE of 15. Passavant. 3-

JARDIN (Karl Du). Born Amsterdam, 1635.

EIGHT PLATES of ANIMALS.

LIVENS (Jan.). Pupil of Rembrandt. Born Leyden, 1607.

PORTRAIT of an OLD MAN, with beard and pointed Cap.

LUKAS (Van Leyden). Born Leyden, 1494.

ADAM AND EVE.

B. 3.

THE VIRGIN and CHILD standing on a Crescent.

B. 81.

THE CRUCIFIXION of our LORD.

B. 74.

Impression of the first state, with the date written backwards.

DAVID PLAYING before SAUL.

B. 27.

Impression on paper, with the Gothic P.

EVE PRESENTING the APPLE to ADAM.

B. 10.

THE MONK SERGIUS KILLED by MOHAMMED.

B. 126.

THE RETURN of the PRODIGAL SON.

B. 78.

ADAM AND EVE. Wood-cut.

B. 1.

THE MAGICIAN VIRGIL suspended from a Window in a Basket.

B. 136.

Very early impression.

THE MAGDALEN DANCE.

B. 122.

Masterpiece of his best style and time.

SUSANNAH and the ELDERS.

B. 33.

SAINT GEORGE.

B. 121.

MATHAM (Adrian). Born Haerlem, 1600.

TWO BEGGARS, after A. Vander Venne.

MATHAM (James). Born Haerlem, 1571.

THE CRUCIFIXION, after Albert Durer.

OSTADE (Adrian Van). Born Lubeck, 1610.

INTERIOR of a DUTCH ALEHOUSE.

B. 50.

BOORS FIGHTING.

FLEMISH INTERIOR.

THE COBBLER.

ARTIST PAINTING.

THE SMOKER.

B. 6.

First state.

MAN and WOMAN, seemingly talking.

B. 12.

Second state.

PONTIUS OR DUPONT (Paulus). Born Antwerp, 1596.

PORTRAIT of P. P. RUBENS, after Rubens.

POTTER (Paul). Born Enkhuisen, 1625.

CATTLE. A set of eight prints, viz.:—The Bull.—The Cow, standing near one lying down.—The Cow Grazing.—The Cow with the Crooked horn.—The Watering Cow.—The fighting Steers.—The two Cows seen from behind. Bartsch, 1-8.

This set is called "The Bull Book," from the Bull which forms the title, and the print of which is dated 1650.

First impressions, before the address of Clement d'Jonghe.

HORSES. A set of five prints, dated 1652, viz.:
The Friezeland Horse.

First state, in which the tail is shorter than in the ordinary impressions, not extending to the shadow thrown by the feet.

The Neighing Horse.
The Gelding.

First state, with a variation in the tail described by Bartsch.

The Cart Horses.
The Foundered Horse. Bartsch, 9 to 13.

SAFTLEVEN (Herman). Born Rotterdam, 1609.

LANDSCAPE, with Castle and Husbandmen.

B. 19.

LANDSCAPE, with the rising Sun and Swineherd.

B. 30.

REMBRANDT (Van Rhyn). Born near Leyden, 1606.

PORTRAIT of REMBRANDT, with Mustache.

B. 2.

BUST of REMBRANDT, with fur Cap and dark Dress.

" 6.

PORTRAIT of REMBRANDT, in turned-up Hat and embroidered Mantle.

B. 7.

HEAD RESEMBLING REMBRANDT, with frizzled Hair.

" 8.

BUST RESEMBLING REMBRANDT in his YOUTH.

" 10.

PORTRAIT of REMBRANDT, with open Mouth.

" 13.

PORTRAIT of REMBRANDT, with fur Cap and Robe.

" 14.

PORTRAIT RESEMBLING REMBRANDT, with Mantle and Cap.

" 15.

PORTRAIT RESEMBLING REMBRANDT, with round fur Cap.

" 16.

PORTRAIT of REMBRANDT, with Scarf around his Neck.

" 17.

do do with drawn Sabre.

" 18.

do do and WIFE.

" 19.

do do in a Cap with Feather.

" 20.

do do leaning on a Stone Sill.

" 21.

do do drawing.

" 22.

do do in an Oval.

" 23.

do do with fur Cap and light Dress.

" 24.

do do with short, curly Hair.

" 26.

ADAM AND EVE.

" 28.

ABRAHAM ENTERTAINING the THREE ANGELS.

" 29.

ABRAHAM SENDING AWAY HAGAR and ISHMAEL.	B. 30.
ABRAHAM CARESSING ISAAC.	" 33.
ABRAHAM with his SON ISAAC.	" 34.
ABRAHAM'S SACRIFICE.	" 35.
FOUR PRINTS for a SPANISH BOOK.	" 36.
JOSEPH RELATING his DREAM.	" 37.
JACOB LAMENTING the DEATH of JOSEPH.	" 38.
JOSEPH and POTIPHAR'S WIFE.	" 39.
TRIUMPH of MORDECAI.	" 40.
DAVID on his KNEES.	" 41.
TOBIT BLIND.	" 42.
THE ANGEL ASCENDING from TOBIT.	" 43.
THE ANGEL APPEARING to the SHEPHERDS.	" 44.
THE NATIVITY.	" 45.
ADORATION of the SHEPHERDS.	" 46.
THE CIRCUMCISION.	" 47.
THE CIRCUMCISION.	" 48.
PRESENTATION in the Vaulted Temple.	" 49.
PRESENTATION, with the Angel.	" 51.
FLIGHT into EGYPT.	" 52.
do do a night piece.	" 53.
do do	" 55.
do do	" 56.
THE REPOSE in EGYPT in a WOOD by NIGHT.	" 57.
THE REPOSE in EGYPT.	" 58.
THE VIRGIN, with the Infant Jesus in the Clouds.	" 61.
HOLY FAMILY.	" 62.
HOLY FAMILY, Joseph looking in at the Window.	" 63.
JESUS DISPUTING with the DOCTORS.	" 64.
do do do do	" 65.
do do do do	" 66.
CHRIST PREACHING called "The little Tomb."	" 67.
THE TRIBUTE to CÆSAR.	" 68.
CHRIST driving the money changers out of the Temple.	" 69.
JESUS and the SAMARITAN WOMAN. Arched plate.	" 70.
do do do do Upright plate.	" 71.
RESURRECTION of LAZARUS.	" 72.
do do Large plate.	" 73.
CHRIST HEALING the SICK, called the Hundred-Guilder	print. B. 74.
JESUS in the GARDEN of OLIVES.	" 75.
CHRIST before PILATE.	" 76.
THE ECCE HOMO.	" 77.
THE CRUCIFIXION, called "The three Crosses."	" 78.
CHRIST on the CROSS between two THIEVES.	" 79.
CHRIST on the CROSS.	" 80.
THE DESCENT from the CROSS.	" 81.
THE DESCENT from the CROSS. A sketch.	" 82.

THE DESCENT from the CROSS. A night-piece.	B. 83.
THE FUNERAL of JESUS.	" 84.
THE ENTOMBMENT.	" 86.
CHRIST at EMMAUS.	" 87.
CHRIST and the DISCIPLES at EMMAUS.	" 88.
CHRIST surrounded by his DISCIPLES.	" 89.
THE GOOD SAMARITAN.	" 90.
THE PRODIGAL SON.	" 91.
BEHEADING of JOHN THE BAPTIST.	" 92.
do do do	" 93.
PETER and JOHN at the GATE called BEAUTIFUL.	" 94.
ST. PETER.	" 96.
THE STONING of STEPHEN.	" 97.
BAPTISM of the EUNUCH.	" 98.
DEATH of the VIRGIN.	" 99.
ST. JEROME SITTING at the FOOT of a TREE.	" 100.
ST. JEROME KNEELING. An arched plate.	" 101.
ST. JEROME KNEELING.	" 102.
ST. JEROME SITTING before the TRUNK of an OLD TREE.	" 103.
ST. JEROME. An unfinished plate.	" 104.
ST. JEROME. Dark manner.	" 105.
ST. FRANCIS PRAYING.	" 107.
THE HOUR of DEATH.	" 108.
YOUTH SURPRISED by DEATH.	" 109.
THE ALLEGORICAL TOMB.	" 110.
FORTUNE.	" 111.
MEDEA.	" 112.
STAR of the KINGS.	" 113.
LION HUNT.	" 114.
do do	" 115.
do do	" 116.
A BATTLE.	" 117.
THREE ORIENTAL FIGURES.	" 118.
TRAVELLING MUSICIANS.	" 119.
SPANISH GYPSY.	" 120.
THE RAT-KILLER.	" 121.
THE GOLDSMITH.	" 123.
THE PANCAKE WOMAN.	" 124.
THE GAME of KOLF.	" 125.
JEWISH SYNAGOGUE.	" 126.
THE CUTTER of CORNS.	" 127.
THE SCHOOLMASTER.	" 128.
THE MOUNTEBANK.	" 129.
THE DRAUGHTSMAN.	" 130.
PEASANTS TRAVELLING.	" 131.
CUPID with BOW and ARROW.	" 132.
JEW with great BONNET.	" 133.
THE ONION WOMAN.	" 134.

PEASANT, with his Hands behind him.	B. 135.
MAN PLAYING CARDS.	" 136.
OLD MAN with SHORT BEARD and STICK.	" 137.
THE BLIND FIDDLER.	" 138.
MAN on HORSEBACK.	" 139.
A POLANDER.	" 140.
A POLANDER.	" 141.
TWO TRAVELLING PEASANTS.	" 144.
PHILOSOPHER in MEDITATION.	" 147.
MAN MEDITATING.	" 148.
OLD MAN without a BEARD.	" 150.
OLD MAN with BUSHY BEARD.	" 151.
THE PERSIAN.	" 152.
THE SKATER.	" 156.
A HOG.	" 157.
THE LITTLE DOG SLEEPING.	" 158.
THE SHELL.	" 159.
BEGGAR STANDING, leaning on a Stick.	" 162.
BEGGAR STANDING, seen in profile.	" 163.
TWO BEGGARS, Man and Woman, conversing.	" 164.
TWO BEGGARS, Man and Woman, coming from behind a bank.	B. 165.
BEGGAR in a SLASHED CLOAK, in Callot's manner.	" 167.
BEGGAR WOMAN, in Callot's manner.	" 168.
LAZARUS K LAP.	" 171.
RAGGED PEASANT with his HANDS behind him.	" 172.
BEGGAR SEATED, and warming his hands over a Chaffing-dish.	B. 173.
BEGGAR SEATED on a HILLOCK with his MOUTH OPEN.	" 174.
OLD BEGGAR with LONG BEARD and a DOG by his SIDE.	" 175.
BEGGARS at the DOOR of a HOUSE.	" 176.
A BEGGAR. "Tis vinnich kout."	" 177.
A BEGGAR. "Dats neit."	" 178.
BEGGAR with WOODEN LEG.	" 179.
PEASANT STANDING, with a Basket at his Feet.	" 180.
L'ESPIEGLE.	" 188.
SHEPHERDS in the WOOD.	" 189.
A MAN.	" 190.
WOMAN CROUCHING under a TREE.	" 191.
PAINTER DRAWING from a MODEL.	" 192.
ACADEMICAL FIGURE of a MAN.	" 193.
ACADEMICAL FIGURES of TWO MEN.	" 194.
THE BATHERS.	" 195.
ACADEMICAL FIGURE of a MAN SITTING.	" 196.
WOMAN PREPARING to DRESS after BATHING.	" 199.
WOMAN NUDE, her feet in Water.	" 200.
DIANA BATHING.	" 201.
WOMAN with the ARROW.	" 202.

ANTIOPE and JUPITER as a SATYR.	B. 203.
DANÆ and JUPITER.	" 204.
WOMAN NUDE, and lying down.	" 205.
LANDSCAPE, with House and large Tree by it.	" 207.
SIX'S BRIDGE.	" 208.
VIEW of OMVAL.	" 209.
VIEW of AMSTERDAM.	" 210.
LANDSCAPE, with the Sportsman.	" 211.
LANDSCAPE. "The three Trees."	" 212.
LANDSCAPE, with the Milkman.	" 213.
VILLAGE NEAR the HIGH ROAD. (Arched.)	" 217.
LANDSCAPE, with square Tower.	" 218.
LANDSCAPE, with Man sketching.	" 219.
SHEPHERD and his FAMILY.	" 220.
THE CANAL. A Landscape of irregular form.	" 221.
LANDSCAPE, with a vista.	" 222.
LANDSCAPE, with a ruined Tower.	" 223.
LANDSCAPE, with flock of Sheep.	" 224.
LANDSCAPE, with Cottage and Haystack.	" 225.
LANDSCAPE, with Mill-sail seen above a Cottage.	" 226.
LANDSCAPE, with the Obelisk.	" 227.
LANDSCAPE. Village, with a Canal and Vessel under sail.	" 228.
GROTTO, with a Brook.	" 231.
COTTAGE, with white Pales.	" 232.
LANDSCAPE. Rembrandt's Mill.	" 233.
THE GOLDWEIGHER'S FIELD.	" 234.
LANDSCAPE, with Canal and Swans.	" 235.
LANDSCAPE, with Canal and large Boat.	" 236.
LANDSCAPE, with Cow drinking.	" 237.
MAN in an ARBOR.	" 257.
OLD MAN LIFTING his HAND to his CAP.	" 259.
OLD MAN with a LONG BEARD.	" 260.
MAN with CRUCIFIX and CHAIN.	" 261.
OLD MAN with LONG WHITE BEARD and FUR CAP.	" 262.
PORTRAIT of a MAN with SHORT BEARD.	" 263.
JAN ANTONIDES VANDER LINDEN.	" 264.
OLD MAN in FUR CAP DIVIDED in MIDDLE.	" 265.
JANUS SILVIUS.	" 266.
YOUNG MAN MUSING.	" 268.
MANASSEH BEN ISRAEL.	" 269.
DOCTOR FAUSTUS.	" 270.
RENIER ANSLOO.	" 271.
CLEMENT DE JONGE.	" 272.
ABRAHAM FRANSZ.	" 273.
OLD HAARING.	" 274.
HAARING, the YOUNGER.	" 275.
JOHN LUTMA.	" 276.
JOHN ASSELYN.	" 277.

EPHRAIM BONUS.	B. 278.
UYTENBOGAERT. A Dutch Minister.	" 279.
JOHN CORNELIUS SYLVIUS.	" 280.
UYTENBOGAERT, the GOLD-WEIGHER.	" 281.
LITTLE COPPENOLL.	" 282.
GREAT COPPENOLL.	" 283.
BURGOMASTER SIX.	" 285.
JACOB CATS. First Oriental Head.	" 286.
SECOND ORIENTAL HEAD.	" 287.
YOUNG MAN in a MEZETIN CAP.	" 289.
BUST of an OLD MAN with a LARGE BEARD.	" 290.
BUST of an OLD MAN, bald headed, with a long Beard.	" 291.
MAN with BALD HEAD.	" 292.
PROFILE of a MAN with BALD HEAD.	" 294.
OLD MAN with GREAT BEARD and CALOTTE.	" 295.
OLD MAN with BALD HEAD.	" 296.
BUST of a BALD OLD MAN with MOUTH OPEN.	" 298.
BUST of an OLD MAN in a very HIGH FUR CAP.	" 299.
BUST of a MAN with BEARD from EAR to EAR.	" 300.
BUST of a MAN SEEN in FRONT in a CAP.	" 304.
BUST of an OLD MAN with CURLING HAIR.	" 305.
PROFILE of a BALD OLD MAN with SHORT BEARD.	" 306.
BUST of a MAN in a FUR CAP, stooping.	" 307.
BUST of a MAN in the ACTION of GRIMACE.	" 308.
OLD MAN with LARGE WHITE BEARD.	" 309.
YOUNG MAN, supposed to be William of Orange.	" 310.
MAN with BROAD-BRIMMED HAT and a RUFF.	" 311.
BUST of an OLD MAN with LARGE BEARD and FUR CAP.	" 312.
BUST of an OLD MAN with POINTED BEARD.	" 315.
PORTRAIT of REMBRANDT, full face, laughing.	" 316.
PHILOSOPHER with an HOUR-GLASS.	" 318.
PORTRAIT of REMBRANDT, called "L'Homme a trois crocs."	" 319.
PORTRAIT of REMBRANDT, with haggard Eyes and mutilated Cap.	B. 320.
MAN with MUSTACHE in a HIGH CAP, sitting.	" 321.
BUST of a MAN with BALD HEAD.	" 324.
OLD MAN with LARGE BEARD.	" 325.
GROTESQUE HEAD in HIGH FUR CAP.	" 326.
THE WHITE NEGRO ; or, Morisco.	" 339.
GREAT JEWISH BRIDE.	" 340.
STUDY for JEWISH BRIDE.	" 341.
SAINT CATHARINE.	" 342.
PORTRAIT of an OLD WOMAN SITTING, looking to the right.	" 343.
PORTRAIT of a WOMAN SITTING, looking to the left.	" 344.
YOUNG WOMAN READING.	" 345.
YOUNG WOMAN with HEAD-DRESS of PEARLS.	" 347.
REMBRANDT'S MOTHER.	" 349.
AN OLD WOMAN SLEEPING.	" 350.

HEAD of an OLD WOMAN, etched no lower than the Chin.	B.	351.
do do do do do do do	"	352.
BUST of an OLD WOMAN, lightly etched.	"	354.
OLD WOMAN in a BLACK VEIL.	"	355.
WOMAN with a BASKET.	"	356.
MORISCO WOMAN.	"	357.
BUST of a WOMAN, the lower part oval.	"	358.
WOMAN in a LARGE HOOD.	"	359.
HEAD of REMBRANDT, and other studies.	"	363.
REMBRANDT'S WIFE, and five other Heads.	"	365.
THREE HEADS of WOMEN.	"	367.
THREE HEADS of WOMEN, one asleep.	"	368.
TWO WOMEN on SEPARATE BEDS, and other sketches.	"	369.
REMBRANDT'S HEAD, and other sketches.	"	370.
SKETCH of a TREE, and other subjects.	"	372.

RUBENS (Peter Paul). Born Cologne, 1577, at which place his parents, residents of Antwerp, had taken refuge during a period of Civil War.
ST. CATHARINE. B. 15.

SCHUPPEN (Pieter Van). Born Antwerp, 1623.
PORTRAIT of PIERRE DE BONSY, Cardinal, after Bachichi.
PORTRAIT of LUDOVICI MAGNIS FILIUS LUDOVICUS DELPHINUS, after Francis de Troy. 1684.

SICHEM (Christopher Van). Native of Holland. About 1600.
BUST of a FEMALE. 1613. Wood-cut.

STAREN (Dirk Van). A Dutch Engraver who flourished about 1540.
CHRIST CALLING PETER and ANDREW. B. 3.

SUYDERHOEF (Jonas). Born Leyden, 1610.
PORTRAIT of DAVID NUYTS.

TENIERS (David, the younger). Born Antwerp, 1610.
FLEMISH PEASANTS DANCING.

First state before the heavy border line.

PEASANTS DANCING.

VAN DYCK (Sir Anthony). Born Antwerp, 1599.
PORTRAIT of DE VOS. Carpenter, 21.
Impression before the plate was finished, by Bolswert.

- VAN UDEN (Lucas).** Born Antwerp, 1595.
 LANDSCAPE. B. 21.
 LANDSCAPE. B. 59.
- VELDE (Adrian Van de).** Born Amsterdam, 1639.
 SHEPHERD and SHEPHERDESS with their FLOCKS. B. 17.
 SET of ANIMALS. 10 pieces. B. 1-10.
 First state before the address of Dankert and the numbers.
- VERBOOM (—).** Native of Holland, flourished about 1620.
 LANDSCAPE, with Hamlet. B. 1.
- VLIET (John George Van).** Born Delft, 1610.
 AN OLD MAN with HANDS JOINED. 1634. B. 22.
- VISSCHER (Cornelis De).** Born Harlaem about 1610.
 PORTRAIT of WILLIAM VANDEN ZANDE, after Soutman.
 Impression on vellum.
 THE TRAVELLING MUSICIANS, after Ostade.
 Second state.
 THE RAT-CATCHER.
 Fourth state.
- VOSTERMAN (Lucas, the elder).** Born Antwerp, 1578.
 PIETA, after Van Dyck. Heller, 6.
 Second state.
- WATERLOO (Anthony).** Born Utrecht about 1618.
 LANDSCAPE. B. 115.
- WAUMANS (Conrade).** Born Antwerp about 1630.
 PORTRAIT of FREDERICK, PRINCE of NASSAU, after Van Dyck.
 Impression of the first state.
- WIERINX (Anthony).** Born Amsterdam, 1554.
 PORTRAIT of WILLIAM of BAVARIA.
- WIERINX (Hieronimus).** Born Amsterdam, 1552.
 PORTRAIT of PETER CANISIUS.
- WIERIX OR WIERINX (John).** Born Amsterdam, 1550.
 PORTRAIT of ALBERT, ARCHDUKE AUSTRIA.

PORTRAIT ISABELLA CLAR. EUGENIA of SPAIN.

ZEEMAN (Reinier). Born Amsterdam, 1612.
THE TWO BLOCK-HOUSES NEAR AMSTERDAM.

B. 3.

ENGLISH SCHOOL.

ARDELL (James Mc). Born 1710.
PORTRAIT of a RABBI.

BACON F.
PORTRAIT of THOMAS BEWICK.

BLAKE (William). Born London, 1757.
PORTRAIT of JOHN CASPAR LAVATER.
ILLUSTRATIONS of DANTE. 7 pieces.

These plates are among the latest of Blake's Works ; he designed 102, but engraved only 7, and they were left in an unfinished state. This series are proofs ; they all retain the most delicate markings of the dry-point.

From the collection of F. W. Fairholt.

BOGART (F.).
UNKNOWN PORTRAIT, after Quintin Matsys.

COCHRAN (J.).
PORTRAIT of SHAKESPEARE.
Impression on India paper.

COUSINS (Samuel).
PORTRAIT of WM. SHAKESPEARE, after the Chandos Portrait.

DOO (George Thomas). Born Surrey, 1802.
SHYLOCK and JESSICA.

EARLOM (Richard).
FRUIT PIECE, after John Van Huysam.
THE ENCHANTRESS, after D. Teniers.
PORTRAIT of SHAKESPEARE, after the Jansen Portrait.
Impression before letters.

EDWARDS (Edwin).
LANDSCAPE. Etching.
First state on India paper.

LONDON BRIDGE.
First state.

FAITHORNE (William). Born London about 1620.
 PORTRAIT of FRANCIS MOORE.

GRAVES (Robert).
 PORTRAIT of WILLIAM ESDAILE.

HADEN (Seymour).
 THE AGAMEMNON.

First state.

THE CALAIS PIER.

First state.

WINDSOR CASTLE.

First state.

SUB-TEGMINE, Greenwich Park.
 THAMES FISHERMEN.

12 Burtry.

7 "

Second state.

A BY-ROAD in TIPPERARY.

25 "

WATER MEADOW.

BATTERSEA BRIDGE.

A BACKWATER.

MOUNTS BAY.

YE COMPLETE ANGLER.

SAWLEY ABBEY.

THE FISHERMAN.

KENSINGTON PARK.

20 Burtry.

PENTON HOOK.

TURKISH BATH.

OUT of STUDY WINDOW.

13 Burtry.

BATTERSEA BEACH.

28 "

LORD HARRINGTON'S HOUSE from KENSINGTON GARDEN.

8 Burtry.

THE TOWING PATH.

51 "

SUNSET on the THAMES.

54 "

FULHAM.

14 "

SHEPPERTON.

50 "

OLD CHELSEA.

29 "

KEW RAILWAY EXTENSION.

52 "

EARLY MORNING in RICHMOND PARK.

33 "

THAMES' SIDE at KEW.

39 "

EGHAM.

10 "

EGHAM LOCK.

11 "

BRENTFORD FERRY.

36 "

SUNSET in TIPPERARY.

30 "

THE TEIVY at CARDIGAN, SOUTH WALES.	47	Burtry.
HOUSE of B. DAVIS, NEWCASTLE in EMLYN.	45	"
KENARTH, SOUTH WALES.	46	"
NEWCASTLE in EMLYN, SOUTH WALES.	41	"
SHERE MILL POND, SURREY.	22	"
EVENING.	41	"
KIDWELLY, SOUTH WALES.	17	"
MYTTON HALL, LANCASHIRE.	9	"
THOMAS HADEN, after Wright of Derby.	1	"
KILGAREN CASTLE, SOUTH WALES.	47	"

HOUBRAKEN (Jacob). Born Dort, 1698.

PORTRAIT of WM. SHAKESPEARE.

PORTRAIT of HIMSELF, after J. M. Quinkhart.

PORTRAIT of MARY, QUEEN of SCOTS.

Brilliant impression.

NORBLIN.

THE ECCE HOMO, in the manner of Rembrandt.

First state on India paper.

SAVAGE (E.).

PORTRAIT of B. FRANKLIN, after D. Martin.

Mezzotint.

SCRIVEN (Edward). Born 1775.

JANE SHORE, after a Picture in the possession of the Family of Hastings, Painted in 1484.

Proof on India paper.

SHARP (William). Born London, 1749.

PORTRAIT of HIMSELF.

Impression on India paper before letters.

CHARLES I., three faces after Van Dyck.

MARY MADALENE, after Guido.

THE DOCTORS of the CHURCH, after Guido Reni.

Impression of the first proof state before the artists' names, and before the coat of arms.

PORTRAIT of JOHN HUNTER, M.D., after Sir Joshua Reynolds.

SHERWIN (John Keyes).

PORTRAIT of SIR JOSHUA REYNOLDS, after a Picture by himself.

Impression on India paper.

THE FORTUNE TELLER, after Sir Joshua Reynolds.

THOMPSON (James). Born Milford, 1790.

PORTRAIT of DIANA of POICTIERS, after Primaticcio.

From a private plate. To illustrate Dibdin's Tour in France and Germany, vol. II., p. 478.

TURNER (Joseph Mallord William). Born London, 1775.

INTERIOR of a CHURCH, from the Liber Studiorum.

LIBER STUDIORUM. Illustrative of Landscape Compositions, Historical, Mountainous, Pastoral, Marine, and Architectural.

The set complete in 71 plates, in brown paper wrappers, with the initials of the artist.

VERTUE (George). Born London, 1684.

PORTRAIT of WILLIAM SHAKESPEARE.

WATT (James Henry).

THE PROCESSION of the FLITCH of BACON, after Stothard.

Impression with open letters.

WEDGWOOD (J. T.).

PORTRAIT of JOSIAH WEDGWOOD.

WHISTLER (James).

OLD BATTERSEA.

First state.

A series of Sixteen Etchings of Scenes on the Thames, and other subjects, viz. :

BLACK LION WHARF.

WAPPING WHARF.

THE FORGE.

OLD WESTMINSTER BRIDGE.

WAPPING.

OLD HUNGERFORD.

THE POOL.

THE FIDDLER.

THE LIME BURNERS.

THE LITTLE POOL.

EAGLE WHARF.

LIME-HOUSE.

THAMES WAREHOUSES.

MILBANK.

EARLY MORNING (Battersea).

CHELSEA BRIDGE and CHURCH.

WILSON (B.).

LANDSCAPE, in imitation of Rembrandt.

WOOLLETT (William). Born Maidstone, 1735.

LANDSCAPE with ÆNEAS and DIDO, after Jones and Mortimer.

Impression before letters.

THE BATTLE at LA HOGUE, after West.

THE DEATH of GENERAL WOLFE, after West.

LANDSCAPE with FIGURES and a WATERFALL, after Am. Caracci.

WORLIDGE (Thomas). Born 1701.
THE LAST SUPPER.

Impression from the unfinished plate.

WORTHINGTON (W. H.).
PORTRAIT of SIR HUMPHREY DAVY.
THE CANTERBURY PILGRIMAGE, after Stothard.

Impression on India paper.

PORTRAIT of CANOVA.

Impression on India paper before letters.

FINIS.

